

BBC-1 COLOUR

Pres

02347/2231

CAMERA SCRIPT

STUDIO T.C.6

DOCTOR WHO 4X : 1

Tx 77

"IMAGE OF THE FENDAHL"

by Chris Beuchex

Producer .....	GRAHAM WILLIAMS
Director .....	GEORGE SPENTON-POSTER
P.A. .....	PRUE SAENGER
A.F.M. .....	KARRY COLLIER
Assistant .....	DI CLARK
P.U.M. .....	JOHN NATHAN-TURNER
Story Editor .....	ROBERT HOLMES/TONY READ
Designer .....	ANNA RIDLEY
Visual Effects .....	COLIN MAPSON
Costume Designer .....	AMY ROBERTS
Make-up Artist .....	PAULINE COX
T.M.1. ....	JIM PURDIE
T.M.2. ....	PETER GRAINGER
Sound Supervisor .....	ALAN FOGG
Grama Operator .....	GORDON PHILLIPSON
Electronic Effects Op. ...	DAVE JERVIS
Vision Mixer .....	SUE THORNE
Floor Assistant .....	BARBARA SIMONIN
Senior Cameraman .....	PETER HIDER (Crew 10)

Spool: 413411

Timing: 24'38"

SATURDAY 20th AUGUST 1977

T.C.6.

1400 - 1800

Camera Rehearsal  
(with TK-35 (16 mm) 1400-1800  
and TK-42 (35 mm) 1400-1800)

1800 - 1900

DINNER

1900 - 1930

LINE-UP

1930 - 2200

RECORD VTC/6HT/B19180/ED/ED  
(with TK-35 and TK-42)

-----ooOoo-----

EPISODE ONE

(1)

DOCTOR WHO 4 X

IMAGE OF THE FENDAHL

CAST LIST

The Doctor ..... TOM BAKER  
Leela ..... LOUISE JAMESON  
Thea Ransome ..... WANDA VENTHAM  
Dr. Fendelman ..... DENIS LILL  
Martha Tyler ..... DAPHNE HEARD  
Jack Tyler ..... GEOFFREY HINSLIFF  
Maximillian Stael ..... SCOTT FREDERICKS  
Ted Moss ..... EDWARD EVANS  
Adam Colby ..... EDWARD ARTHUR  
David Mitchell ..... DEREK MARTIN  
Hiker ..... GRAHAM SIMPSON

DOCTOR WHO

by

Chris Boucher"IMAGE OF THE FENDAHL"S/B TKsEPISODE ONERUN TK-42TELECINE 1 DUR: (28")OPENING TITLES

S/I TJ 1

1. IMAGE OF THE FENDAHL

S/I TJ 2

2. by CHRIS BOUCHER

S/I TJ 3

3. PART ONE

END TK 1

4A 3A 1A

MUSIC  
31"

28. 1 A

1. INT. COLBY'S LAB. NIGHTCU Skull on  
f/g bench(CHEMICALS, BALANCES,  
BUNSENS, MICROSCOPES  
SLIDE-RULES, CALIPERS  
ARE HAPHAZARDLY  
DISTRIBUTED ON  
THE WORK BENCHES  
AND THE FLOOR)PULL OUT to  
find COLBY  
L of frame

(4, next)

(3)

(Shot 28 on 1)

THERE IS, HOWEVER,  
A SINGLE ISLAND  
OF TIDINESS IN  
THE GENERAL CLUTTER.

ON A SMALL WORK  
BENCH, A SKULL HAS  
BEEN RE-CONSTRUCTED  
FROM FOSSILISED  
FRAGMENTS AND  
MOUNTED ON A STAND.

PROFESSOR ADAM  
COLBY IS GLARING  
BALEFULLY AT THE  
SKULL.

THEA RANSOME.

IN HER TWENTIES, DRESSED  
IN A LAB. COAT,  
IS WORKING AT A  
MICROSCOPE)

COLBY: (TO THE SKULL) Well don't  
just sit there, Eustace. Say  
something. /

29. 4 A  
MLS THEA  
at 2nd bench

(1, next)

(Sheet 29 on 4)

30. 1 A  
MS COLBY L of frame, skull R  
THEA: Why don't you just publish and get it over with?
- COLBY: Why should anybody believe it? I found him and I don't.
31. 4 A  
MLS THEA as she rises and Xs down to COLBY for 2-s  
COLBY/THEA  
(THEA SNATCHES UP A CLIPBOARD AND THRUSTS IT AT HIM CHALLENGINGLY)  
THEA: (ICILY) Are you questioning my technical competance?
- COLEBY: Of course not. The volcanic sediment is twelve million years old. I accept without reservation the results of your excellent potassium-argon tests. What I don't accept is that Eustace got himself buried under a volcano at least eight million years before he could possibly have existed.
32. 1 A  
MS COLBY L of frame.  
PAN DOWN (losing COLBY) to skull  
STAEEL: Professor Colby. Doctor Fendelman is waiting for the corrected co-ordinates.
33. 3 A  
MCU Door It opens and STAEL enters  
(ENTER MAXIMILLIAN STAEL)  
STAEL: Oh and Max, End Remember, start the day with a smile. And get it over with.
34. 4 A  
3-s COLBY/STAEL/THEA  
COLBY rises, Xs to STAEL at door.  
TIGHTEN + lose THEA  
Let STAEL go. HOLD COLBY's X back to stool and sit.  
COLBY: (HANDING HIM THE CLIP-BOARD) There you go.  
STAEL: Thank you. (TURNS TO GO)  
COLBY: Oh and Max, End Remember, start the day with a smile. And get it over with.
35. 1 A  
MCU COLBY he looks to THEA + winks  
(STAEL LEAVES WITHOUT COMMENT COLBY WINKS AT THEA)
36. 4 A  
CU THEA, she laughs

(5)

S/B TK-35

- 5 -

RUN TK-35

TELECINE 2: (\*DUR: )

SOF

Int. Wood. Dusk.

The HIKER is now deep  
in the wood. He pauses  
to examine his compass,  
glancing around uneasily.

END TELECINE 2.

3A

37. 3 A 2. INT. CORRIDOR. NIGHT

LS Corridor  
STAEL Xs down,  
unlocks door,  
+ enters  
Fendelman's Lab.

(STAEL WALKS  
DOWN CORRIDOR  
TOWARDS THE  
DOOR OF  
FENDELMAN'S  
LAB. + HE  
ENTERS)

(1, next)

- 5 -

(6)

- 6 -

(Shot 37 on 3)

## LB 2A

38. 1 B 2. INT. FENDELMAN'S LABORATORY. NIGHT.

IS LAB.

FENDELMAN at  
top R corner.  
On hearing  
key in lock  
he Xs down to  
STAEL at door  
for 2-s  
STAEL/FENDELMAN

(A BANK OF DIALS  
AND CONTROLS MONITORS  
AND REGULATES POWER  
INPUT.

ANOTHER BANK  
CONTROLS DIRECTIONAL  
CO-ORDINATES.

IN THE CENTRE OF  
THE SET-UP THE  
MAIN CONSOLE  
CONTROLS THE TIME  
DISPLACEMENT  
SWEEP.

THIS CONSOLE HAS  
AT ITS CENTRE A  
SMALL VISION  
SCREEN.

BESIDE THIS  
SCREEN IS A BANK OF  
PUSH-BUTTONS  
MARKED 'COMPUTER  
ENHANCE'.

DOCTOR FENDELMAN  
IS MAKING FINAL  
ADJUSTMENTS TO  
THE EQUIPMENT.

AFTER A MOMENT  
OR TWO STAEL  
ENTERS)

FENDELMAN: Ah good. (cont...)

(2, next)

- 6 -

(Sheet 38 on 1)

FENDELMAN Xs  
down to f/g

(FENDELMAN TAKES  
THE BOARD AND HURRIES  
TO THE DIRECTIONAL CONTROLS)

FENDELMAN: (Cont) Yes.

Let STAEL X  
eef R

(HE MAKES A COUPLE  
OF FINE ADJUSTMENTS)

39. 2 A Right we're ready to begin, Staels.

CS Power control  
bank, PULL OUT +  
PAN L as STAEL  
enters

(STAEL GOES TO  
THE POWER CONTROL  
BANK)

40. 1 B MS FENDELMAN

Phase one power.

41. 2 A MS STAEL

STAEL: (ACTIVATING A SWITCH)  
Phase one power.

42. 1 B MCU FENDELMAN

(A LOW HUMMING NOISE  
BEGINS)

43. 2 A MCU STAEL

FENDELMAN: Phase two power.

STAEL: (ACTIVATES A SECOND SWITCH)  
Phase two power.

(THE HUMMING  
NOISE GETS  
LOUDER AND HIGHER  
PITCHED.)

STAEL PUTS A  
HAND TO HIS EYES  
FOR A MOMENT AND  
SHAKES HIS HEAD  
SLIGHTLY AS IF  
TO CLEAR IT)

44. 5 A LS THEA  
at her bench.

3. INT. COLBYS LAB. NIGHT.

5A 4B

(4, next)

8

- 8 -

(Shot 44 on 5)

She turns on  
stool and looks  
to skull. She  
rises and X's  
down to it.

(THEA LOOKS UP  
FROM HER MICROSCOPE.  
SHE SHUTS HER  
EYES TIGHTLY AND  
THEN OPENS THEM  
WIDE. SHE RUBS  
THEM AND THEN HER  
NECK AS THOUGH  
SHE'S GETTING A  
HEADACHE.

THEA'S LIGHT  
ON

45. 4 B  
MCU SKULL

SHE GETS UP  
FROM HER WORK  
STOOL AND  
STRETCHES.

SHE GLANCES ACROSS  
AT THE SKULL.  
THERE SEEMS TO  
BE JUST A SUGGESTION  
OF LUMINESCENCE  
ABOUT IT.  
PUZZLED, SHE  
GOES FOR A  
CLOSER LOOK)

45B. MCU Thea

1B 2A

46. 1 B 4. INT. FENDELMAN'S LAB. NIGHT  
MCU FENDELMAN  
he Xs up to  
top L of room,  
then back to  
orig. pos.

(2, next)

- 8 -

(Shot 46 on 1)

47.

2 A

MCU STAEL

FENDELMAN: (PRESSING A SWITCH)  
Switching to main computer control.  
Activate full power run-up sequence.

48.

1 B

CU any piece  
of working  
equipment

STAEL: Activating full power run-  
up sequence, (PRESSES A SWITCH)  
now!

(THE HUMMING SURGES,  
RISING STEADILY  
IN PITCH.

THE LIGHTS IN  
THE LABORATORY  
FLICKER AND DIM)

4A 5A

49.

4 A

CS Thea's  
desk.

5. INT. COLEBY'S LAB. NIGHT

(5, next)

- 10 -

(Shot 49 on 4)

The Light goes  
out.

(THE SOUND REMAINS  
AUDIBLE. THE  
LIGHTS FLICKER  
AND DIM.)

50. 5 A

MCU THEA  
still at d.s.  
bench. She looks  
to her desk then  
back to skull

THEA LOOKS AT  
THEM, THEN LOOKS  
BACK AT THE SKULL.  
IT IS DEFINITELY  
GLOWING NOW.

51. 4 A

MCU SKULL

SHE STARES AT IT  
FASCINATED.

52. 5 A

MCU THEA

Go into  
BCU THEA

AS THE GLOW  
INCREASES HER  
FACE DRAINS OF  
EXPRESSION AND HER  
EYES BECOME GLAZED)

53. 4 A

BCU SKULL

---

RECORDING PAUSE

---

(TK next)

11

TELECINE 3: (DUR: )

SOF

Ext. Wood. Night.

The HIKER is crashing through the underbrush.  
He suddenly freezes and listens intently.  
He glances around him fearfully, then panic snatches at him. He draws a shuddering breath and runs.

END TELECINE 3.

5A 4A

54. 4 A BCU SKULL 6. INT. COLEY'S LAB. NIGHT

MIX

(THEA IS IN  
A DEEP TRANCE.

55. 5 A BCU THEA

THE GLOW OF THE  
SKULL IS  
INTENSIFYING.

SSA Bell Skull

THE SOUND OF  
THE POWER BUILD-  
UP CONTINUES TO  
RISE IN PITCH)

RECORDING PAUSE

(B2)

TELECINE 4: (Dur: )

Ext. Wood. Night.

The HIKER is running  
for his life. His  
movements are frantic  
but he is slowing up.

HIKER : (SOBBING AND STRUGGLING)  
I can't! .. I can't!

He suddenly stops  
struggling and holds  
his breath, listening.

Almost out of earshot  
there is a dragging  
sound. He listens  
terrified as it comes  
closer - drag, pause -  
drag, pause -

END TELECINE 4.

5A 4B

7. INT. COLBY'S LAB. NIGHT

56.

4 B

Closet  
poss. on  
skull.

(INTERCUT)

(5, next)

(B)

MIX

57. 5 A

Closest poss.  
of THEA

(A SLOW ZOOM IN  
ON THEA'S FACE  
AND ON THE FACE  
OF THE SKULL.

MIX

58. 4 B

Closest poss  
ef skull

THE SOUND OF THE  
POWER BUILD-UP  
CLIMBS TO A HIGH-  
PITCHED WHINE.

MIXED INTO THE  
SOUND IS THE  
DRAGGING NOISE  
COMING CLOSER)

---

RECORDING PAUSE

---

- 15/16 -

TELECINE 5: (DUR: )

SOF

Ext. Wood. Night.

C.U. OF HIKER'S FACE -  
eyes popping with terror.

He screams. + falls back, dropping his torch.

END TELECINE 5.

5A 4B

8. INT. COLBY'S LAB. NIGHT

- |     |            |   |  |
|-----|------------|---|--|
| 59. | <u>5 A</u> | CS Skull L<br>of frame.<br>THEA R of<br>frame, as she<br>falls out of<br>shot | (THE SOUND OF<br>THE SCREAM IS<br>CARRIED OVER.<br><br>THEA SLUMPS<br>TO THE FLOOR<br>UNCONCIOUS.                  |
| 60. | <u>4 B</u> | CU Skull,<br>as the glow<br>dies  | THE GLOW OF<br>THE SKULL DIES.<br><br>THE SOUND OF THE<br>POWER BUILD-UP<br>RISES BEYOND<br>THE AUDIBLE<br>RANGE.) |

60A ——————  
all equipment

(1, next)

- 15/16 -

(15)

- 17 -

(Shot 60 on 4)

1B 2A

61. 1 B 9. INT. FENDELMAN'S LABORATORY. NIGHT.  
MCU STAEL

62. 2 A STAEL: Full power, Doctor.  
MCU FENDELMAN

Go into CU

FENDELMAN: Excellent, Stael.  
We can begin the scan. Commencing  
scan. Programme one.

(PRESSES SWITCH)

---

RECORDING PAUSE

---

63. 2/1 Besy avail.  
shot of *AA*  
equipment.

---

R E C O R D I N G      B R E A K

---

CU K9  
Leela b/g.

- 19 -

LEELA: Professor Marin  
will not be pleased.  
10 40 30 (16)

1. 1 C

10. INT. TARDIS.

CU Wires,  
PAN R to find  
2-Shot  
DOCTOR/LEELA  
fav. LEELA

(THE DOCTOR IS  
POKING ABOUT IN  
K.9's ENTRAILS)

LEELA: Well...

(SHE TWIRLS  
AROUND)

THE DOCTOR: Very nasty.

(LEELA SPRUGS /  
GIVES UP)

LEELA: Will he be all right?

Ssh, I don't know.

THE DOCTOR: It will be all right.  
It just has a little corrosion in  
its circuits.

2. 3 C  
MCU DOCTOR

LEELA: I can call K9 'he' if I  
like. You call the Tardis 'she'.

THE DOCTOR: Never!

3. 1 C  
MCU LEELA

LEELA: I've heard you. And it's  
quite clear to me that you can't  
control this machine, either.

4. 3 C  
MCU DOCTOR

THE DOCTOR: What did you say Leela?

LEELA: Leela said - It's quite clear  
to me that you can't control this  
machine either.

THE DOCTOR: I heard what you said!

5. 1 C  
MCU LEELA

LEELA: Then why do you ask?

Leela

THE DOCTOR: I understand the Tardis  
perfectly. There's not a part  
of her that I haven't repaired or  
adjusted at some time or another.

6. 3 C  
MCU DOCTOR

(1 Next)

LEELA: Don't cry about it.

(Shot 6 on 3)

HOLD Dr's rise  
and X te consele.And  
THE DOCTOR: / Furthermore I am in  
complete and constant control of her.CAMS 1 + 3 TILT  
quickly down  
LEFT(IMMEDIATELY THERE IS  
A HIGH-PITCHED  
SHRIEK FROM  
THE CONSOLE AND THE  
CRAFT BUCKS AS IT  
GOES VIOLENTLY OUT  
OF CONTROL)7. 1 C  
MCU LEELA  
HOLD her stagger  
to consele.LEELA: Complete and con... /8. 2 C  
MCU DOCTORDOCTOR: Ssh! Someone is using  
a sonic time scan! Come on, old  
girl, come on. Don't let us down  
now.LEELA: What's happening!9. 1 C  
MCU LEELATHE DOCTOR:  
We're being dragged towards a  
Relative Continuum Displacement  
Zone. /LEELA: A what?THE DOCTOR: A hole in time.10. 3 C  
MCU DOCTORLEELA: What'll happen? /THE DOCTOR: Wish I knew.LEELA: Can we get free?11. 1 C  
MCU LEELATHE DOCTOR: All depends on this  
misunderstood, uncontrollable, old  
machine. /12. 3 C  
2-s DOCTOR/LEELALEELA: (TO THE CONTROL DESK) I'm sorry  
I meant no disrespect! /

(1, next)

(18)

not 12 on 3)

TILT back to  
normal

(Cam. 1 also)

THE DOCTOR: She's turning!

LEELA: I could have been mistaken!

THE DOCTOR: (TRIUMPHANTLY) She's  
done it!

(EVERYTHING RETURNS  
TO NORMAL.)

THE DOCTOR PATS  
THE CONSOLE)

Well done!. Old girl you did it!

Well done! She did it at Tardis wonderf

13. 1 C  
CU LEELA

LEELA: (AWED) You didn't tell me.  
Can she really understand what we  
say? /

14. 2 C  
CU DOCTOR

DOCTOR: Yes, yes she just generates  
a low intensity telepathic field.  
Obviously your primitive thought  
patterns appeal to her. /

15. 1 C  
CU LEELA

LEELA: They do? /

16. 3 C  
CU DOCTOR

DOCTOR: Yes.

HOLD his X  
down L

LEELA: Oh!

DOCTOR: That's odd.

LEELA: What my thought patterns?

DOCTOR: I can't calculate the  
co-ordinates.

LEELA: So what do we do?

17. 1 C  
CU LEELA

DOCTOR: We'll just have to follow  
the scan back to its source. /

18. 3 C  
CU DOCTOR

LEELA: To destroy it? /

(1, next)

(19)

(Shot 18 on 3)

19. 1 C  
CU LEELA

THE DOCTOR: We have to stop it  
being used certainly. If we don't  
it will cause a direct continuum  
implosion and destroy the planet  
it's operating from.

20. 3 C  
CU DOCTOR

2-s Leela/Dr

LEELA: Do we know which one it  
is yet?

DOCTOR: Oh No!

LEELA: What?

DOCTOR: Oh No!

LEELA: What is it?

DOCTOR: Not that one!

LEELA: Not what one?

DOCTOR: Not there!

LEELA: Not where?

DOCTOR: Earth!

LEELA: Earth!

DOCTOR: Your ancestors have a talent  
for self-destruction which is little  
short of genius.

LEELA: Doctor I do not like the way  
you ... keep talking about my  
ancestors!

DOCTOR: I like your new dress.

LEELA: Oh, thank you.

DOCTOR: It's a pleasure.

R E C O R D I N G

B R E A K

20/21

1D 3D

64. 3 D 11. INT. PRIORY KITCHEN. DAY.

MCS THEA  
+ coffee  
+ paper

(IT IS A LARGE  
STONE-FLAGGED  
ROOM.

64A

LS Thea  
sitting at  
table.

(1 next)

- 23 -

(Shot 64 on 3)

She looks up

THEA RANSOME  
IS DRINKING  
COFFEE AND  
READING A PAPER.

65. 1 D Extreme wide-shot kitchen. THEA back to cam L of frame, as FENDELMAN/STAEL enter. FENDELMAN: Ah, Thea. You're feeling better this morning?
66. 3 D MCS THEA THEA: Yes, I'm fine, thank you Doctor. I still don't remember what happened though.
67. 1 D Cu Stael THEA: I do remember it was your turn to make the breakfast, Max./  
MCU FENDELMAN  
he sits + starts to pour coffee. FENDELMAN: I'm sorry I'm afraid that was my fault. We have only just finished work. We worked all night. And the results! I think the results will amaze even Adam. Where is he by the way? /
68. 3 D CU THEA, she looks to STAEL THEA: Out exercising Leakey.

RECORDING PAUSE

69. CU STAEL  
He looks up to THEA

RECORDING BREAK

TELECINE 7: (DUR: 19<sup>4</sup>)

Ext. Wood. Day.

SOF

ADAM COLBY is  
looking for the  
dog.

COLBY: (CALLING) Leakey?  
Here boy! Come on Leakey!

A whine attracts  
his attention.  
He moves towards it.

COLBY: Leakey. What you got boy?  
More bones, is it? You old bone-  
hunter, you -

The dog has found  
the body of the  
HIKER.

END TELECINE 7:

---

ID 2B 4D 3D

70. 1 D                    12. INT. PRIORY KITCHEN. DAY.  
2-B  
THEA/FENDELMAN  
fav. FENDELMAN

(3, next)

(Shot 70 on 1)

FENDELMAN: ...but Colby's methodology cannot be faulted. The excavation was brilliant. The reconstruction of the skull is first class work.

71. 2 D  
MCU THEA

THEA: He can't accept the evolutionary implications.

72. 1 D  
MCU FENDELMAN

FENDELMAN: And you, Thea? Can you accept them?

73. 3 D  
CU THEA

THEA: Chronology is my field Doctor Fendelman. I'm a technician not a human paleontologist.

74. 2 B  
CS. Door, it opens COLBY enters

(COLBY BURSTS IN)

COLBY: There's a corpse at the edge of the wood.

75. 4 D  
MCU FENDELMAN  
he rises + Xs to COLBY for 2-s  
FENDELMAN/COLBY

FENDELMAN: What sort of corpse?

COLBY: A dead one, what other sort is there?

FENDELMAN: Male? Female?

76. 3 D  
CU THEA

COLBY: Male

77. 4 D  
2-s FENDELMAN/COLBY

THEA: Do we know him?

COLBY: I never saw him before.

(25)

(Shot 77 on 4)

- 26 -

FENDELMAN: How did he die - are there signs of violence?

78. 1 D  
CU STAEL

COLBY: Not exactly. But by the look of him he didn't die easily.

79. 4 D  
2-s  
FENDELMAN/COLBY

STAEL: It is never easy to die.

COLBY: Thank you, Maximillian. I'm going to call the police.

All Thea

2-s  
Fendelman/Colby

(MAKES FOR THE  
DOOR)

FENDELMAN: Just a moment! We must consider this.

COLBY: What's to consider? There's a body out there. We can't just leave it. Or are you breeding vultures in that secret lab of yours?

FENDELMAN: There is no need for courtesy, Adam.

COLBY: I'm sorry, it's shock. He looked terrible! He must have been terrified when he died.

80. 3 D  
CU THEA

FENDELMAN: Colby, Listen! The wood is supposed to be haunted. Can you imagine what would happen if there were news of a mysterious death in it?

81. 4 D  
2-s  
FENDELMAN/COLBY

THEA: There'd be a certain amount of publicity.

FENDELMAN: It would be a circus.... That wood attracts enough lunatics anyway without advertising for them.

(3, next)

(26)

- 27 -

(Shot, 81 on 4)

COLBY: I don't see that we've much alternative.

FENDELMAN: Adam, our work is at a critical stage. Your discovery could be one of the most important milestones in human development. Your work will fundamentally affect how man views himself. We cannot be interrupted at this moment of destiny.

COLBY: Yes but, Doctor -

FENDELMAN: (CHUCKLING) And besides we wouldn't want your Nobel prize to be jeopardised by an unfortunate coincidence, now would we? /

82. 3 D  
CU THEA

THEA: What are you suggesting, Doctor Fendelman? /

83. 4 D  
2-s  
FENDELMAN/COLBY

FENDELMAN: I'm not suggesting anything yet. When Adam is recovered + he can show me the body and we can decide. Perhaps we can arrange for it to be found somewhere else. /

84. 3 D  
CU THEA

THEA: That's illegal! /

85. 4 D  
2-s  
FENDELMAN/COLBY

FENDELMAN: A small deception. /

86. 3 D  
CU THEA

87. 4 D  
2-s  
FENDELMAN/COLBY  
Let COLBY go,  
HOLD FENDELMAN as  
he Xs d to STAEL  
PAN them R to door

THEA: Adam, you can't possibly ....  
COLBY: It probably wouldn't make much difference, I suppose.

FENDELMAN: Exactly. We'll work something out. Stael? (Cont...) exactly.

(break next)

(27)

- 28 -

(Shot 87 on 4)

(FENDELMAN TAKES  
STAEL ON ONE  
SIDE, QUIETLY)

FENDELMAN: (cont.) Get on to London.  
Tell Hartman I want a security team  
here within two hours. Tell him I  
want the best we have and I want  
them armed.

I shall want you to  
do a full post mortem on that body.

Let STAEL  
go oof R  
HOLD FENDELMAN

---

R E C O R D I N G                    B R E A K

---

- 28 -

27. 5

B

13. INT. TARDIS.

5B

Wide 2-shot  
PAN them to  
door,

Let DOCTOR go  
HOLD + TIGHTEN  
on LEELA.

Let her leave  
frame.

LEELA: Earth?

THE DOCTOR: Yes, Earth.

LEELA: The place of the  
sonic time scan?

THE DOCTOR: Yes, more or less.

I haven't got it finally  
pinpointed but it's definitely round  
here somewhere. Come on.

(THE DOCTOR STRIDES OUT.)

LEELA CHECKS HER KNIFE  
AND FOLLOWS)

---

R E C O R D I N G      B R E A K

---

S/E TK-35

- 30 -

RUN TK-35

TELECINE 8: (DUR: )

SOF

Ext. Field. Day.

The Tardis has materialised in a field of cows. By nature curious, several of the animals are clustered around the door. The DOCTOR walks right into them. With an elegant flourish he doffs his hat and beams at them.

THE DOCTOR: Good morning, ladies. And which one of you has the time scanner?

LEELA emerges and immediately draws her knife.

COW COW

THE DOCTOR: They're harmless. Large, but harmless. They're called cows. They make milk. MOQ!

LEELA: Is that good?

THE DOCTOR: If you like milk.  
I like milk.

MS Leela

LEELA: This doesn't look like the place, Doctor.

THE DOCTOR: I did say more or less. Though this does look rather less than more. You know I don't think these cows know anything about a time scanner. Fine, never mind, it's a beautiful day and the exercise will do us good. Come on.

END TELECINE 8.

4E 2A

## 14. INT. FENDELMAN'S LABORATORY. DAY.

88. 2

A

LS FENDELMAN  
at Computer  
area. He Xs  
down to Power  
Control Bank +  
sits on stool

(FENDELMAN IS EXAMINING  
A COMPUTER PRINT-OUT.)

STAEL COMES IN)

He turns

89. 4

E

MCU FENDELMAN

*Look*  
FENDELMAN: Yes. It's there Stael.  
As we thought. If we can just get  
a visual interpretation of this  
area here we will see the living  
owner of that skull.

90. 2

A

MCS STAEL  
at door

STAEL: I have completed the post  
mortem.

FENDELMAN: And?

STAEL: I cannot find the cause of  
death. There is a small blister at  
the base of the skull but that couldn't  
have killed him.

91. 4

E

MCS FENDELMAN

FENDELMAN: Natural causes then.

STAEL: There is something strange.

FENDELMAN: (IMPATIENTLY) Well?

92. 2

A

MCS STAEL

STAEL: The outward signs are that  
the man died quite recently. His  
watch is still working. He has  
yesterdays newspaper in his pocket  
and a thermos of tea which is still  
hot. The mud on his boots is still

93. 4

E

MCU FENDELMAN

(2, next)

(30)

- 32 -

(Shot 93 on 4)

FENDELMAN: (INTERRUPTING) Yes, yes!  
Get on with it.

STAEL: The body is decomposing.

94. 2 A

MCS STAEL

He Xs down to  
FENDELMAN for  
2-shot  
STAEL/FENDELMAN

FENDELMAN: Already?

STAEL: It's falling apart  
as you watch.

FENDELMAN: And the cause?

STAEL: I don't know but it's as  
though all the energy has been removed.  
All the binding force has gone and all  
that's left is a husk.  
*REMAINS*

FENDELMAN: (PENSIVELY) Very well.  
Are the security team in place?

STAEL: Yes.

Let STAEL go  
oof L. HOLD  
FENDELMAN

FENDELMAN: Good. You will dispose  
of the body. No one must know of  
this. No one at all, Max.

---

R E C O R D I N G      B R E A K

---

TELECINE 9:

(DUR: 2<sup>1</sup>/<sub>2</sub>9<sup>m</sup>)

SOF

Ext. Lane. Day.

THE DOCTOR is lying on a grassy bank, his hat over his eyes.

LEELA: Doctor? Doctor!

THE DOCTOR pushes his hat back and sits up.

LEELA has captured a local. TED MOSS, a labourer, is holding a bicycle on which are slung a billhook and a sickle. He is standing very still as LEELA holds her knife against the side of his neck.

LEELA: He came armed and silent.

THE DOCTOR: (BEAMS) You must have been sent by Providence.

MOSS: No I were sent by Council. To cut the verges.

LEELA: Your Council should choose it's warriors more carefully. A child of the Sevateem could have taken you.

MOSS: Escape from somewhere did she? If you're her doctor you shouldn't let her wander round loose. She could so someone a damage.

LEELA: (LOWERING HER KNIFE) He wasn't hunting us?

SOF

THE DOCTOR: No. Have a jelly baby?

He proffers the bag.

Moss draws back slightly.

MOSS: You've both escaped from somewhere haven't you?

THE DOCTOR: Frequently. What's the nearest village?

MOSS: Fetchburgh. 'Bout a mile down that way.

THE DOCTOR: Fetchburgh? (THOUGHT-FULLY) Tell me about the ghosts.

MOSS is startled, he touches his chest, where clearly he is wearing some sort of charm beneath his shirt.

MOSS: Don't know what you mean. 'Ent nothin' like that round here.

LEELA: He's lying.

THE DOCTOR: The strangers then.

MOSS: You mean Fendelman and that lot at that Priory?

THE DOCTOR: Yes. That's exactly who I mean. Where did he come from, do you know?

SOF

MOSS: Well he's foreign isn't he.  
Calls hisself a scientist.

They do say he's one of the richest men in the world though you wouldn't think so to look at him, scruffy devil. They say he made his money out of 'electronics, but that don't seem likely 'cause he ent Japanese. (LOWERS HIS VOICE CONFIDENTIALLY) His people dig up bodies.

THE DOCTOR: They do? Splendid.

LEELA: Grave robbers?

THE DOCTOR: Archaeologists.  
Where is this Priory?

MOSS: Yon side of the village.

THE DOCTOR: And it is haunted, of course?

MOSS: Yes, but it's the wood more than -

He stops and touches  
his charm again.

THE DOCTOR: Don't worry. What's your name?

MOSS: Ted Moss.

MOSS watches them leave.  
Carefully he draws the charm from beneath his shirt. It is a square metal plate on which is etched a pentagram. He bows his head slightly and presses it to his forehead.

THE DOCTOR: Ted Moss. Well don't you worry Mr. Moss, we won't tell a soul, living or dead. Come on Leela.

(They leave A.L.)

END TELECINE 9.

(34)

- 36 -

(ON TK)

1D 2B 4D 3D

95. 3 D 14B. INT. PRIORY KITCHEN. DAY.

LS Kitchen  
MRS. TYLER/  
MITCHELLLet MITCHELL  
go oof R to  
C of room.(MARTHA TYLER, A  
FORMIDABLE LADY OF  
ADVANCED YEARS, IS IN A  
TOWERING RAGE WITH A  
POWERFULLY BUILT SECURITY  
MAN)MITCHELL: Just relax and stay there.  
We'll get it sorted out.

96. 2 B MCS MITCHELL

MRS TYLER: Don't you tell me what to  
do in my own kitchen! /

97. 4 D MCU MRS. TYLER

MITCHELL: This isn't your kitchen  
granma. /98. 1 D MC 2-s  
COLBY/THEA  
at door(ENTER COLBY FOLLOWED  
BY THEA)

99. 4 D MCU MRS. TYLER

COLBY: What's going on here. (TO  
MITCHELL) Who are you? /

100. 3 D LS Kitchen

MRS TYLER: This fellow tried to  
stop me comin' to the house. /

101. 4 D MCU MRS. TYLER

MITCHELL: My name is Mitchell. I'm  
the Security Team-Leader. The house  
and grounds are under restriction.  
My instructions are that no-one gets  
in or out without clearance. This  
loony old trout seems to think she's  
an exception. She isn't. /

(35)

- 37 -

(Shot 101 on 4)

MRS TYLER: Loony old trout?

PAN MRS. TYLER  
R to 2-s  
MRS T./MITCHELL

(ALMOST BERSERK WITH  
RAGE SHE PHYSICALLY  
ATTACKS MITCHELL.  
COLBY ATTEMPTS TO  
RESTRAIN HER)

102. 1 D  
2-s COLBY/THEA

PAN COLBY L  
to 3-s  
MRS.T/MITCHELL/  
COLBY

COLBY: Gently Mrs. T, remember  
your varicose veins.

(MITCHELL BACKS OFF AND  
LOSES HIS TEMPER)

MITCHELL: (FURIOUSLY) All right!  
I've had it with you, you old bag.  
Any more trouble and I'll sling you  
outside and set the dog on you.

COLBY: Now just a minute!

THEA: You can't talk to her like that.

GO into 2-s  
MRS T./MITCHELL

MRS TYLER: (SOFT-VOICED) Don't  
ye mind him my lovelies!

Cu Mrs. Tyler

(THEY TURN TO LOOK AT HER.  
SHE IS SMILING. HER  
EYES NEVER LEAVE MITCHELL'S  
FACE. HER VOICE TAKES  
ON A CROONING QUALITY)

He'll be sorry sooner or later. Later  
or sooner he'll regret. (NORMAL VOICE)  
I'm goin' now, perfessor. You can  
tell Doctor Fendelman I'll come back  
when they others is gone and not  
before. I don't hold wi' the likes  
of he.

(3, next)

(Shot 102 on 1)

(36)

(SHE STOMPS TOWARDS  
THE DOOR)

COLBY (HELPLESSLY) Mrs. T?

MRS TYLER: (TO MITCHELL) There ent  
a dog born that'd attack me, boy.  
They got more sense than some people.

MOSC

Let her go.  
HOLD MITCHELL  
PAN him L to  
2-s COLBY/MITCHELL  
Let MITCHELL go.

(SHE LEAVES.)

MITCHELL FORCES A  
CHUCKLE)

HOLD COLBY

MITCHELL: Now I know why they burnt  
witches.

COLBY: Cheaper than oil. I don't  
know who you are, friend, but I hope  
you can cook.

103. 3 D  
CS MITCHELL

MITCHELL: I told you who I am. /

104. 1 D  
C 2-s COLBY/THEA

COLBY: You meant all that stuff about  
restrictions? /

105. 3 D  
CS MITCHELL

MITCHELL: Of course. /

106. 1 D  
C 2-s  
COLBY/THEA

THEA: You said no-one could go in or  
out without authorisation. Does that  
apply to us? /

107. 3 D  
CU MITCHELL

MITCHELL: Yes, Miss Ransome. /

108. 1 D  
C 2-s  
COLBY/THEA

THEA: That's ridiculous.

109. 3 D  
CU MITCHELL

COLBY: Authorisation from whom? /

110. 1 D  
C 2-s  
COLBY/THEA  
COLBY Xs to  
door + exits

MITCHELL: If I were you I should  
talk to Doctor Fendelman. /

COLBY: You stay here Thea, I'll go.

50

111.5 C 15. INT. CORRIDOR 2 DAY.

COLBY enters  
from Cam R  
+ Xs d into  
Corridor 3

(ADAM COMES  
DOWN THE  
CORRIDOR)

4F

112. 4 F 15A. INT. CORRIDOR 3 DAY.

LS Corridor  
COLBY enters  
Xs d to FEND's  
Lab. Knocks.  
+ Opens door.

(ADAM CROSSES  
DOWN CORRIDOR  
TO FENDELMAN'S  
LAB.

(HE KNOCKS ON DOOR)

113. 2 A 15B. INT. FENDELMAN'S LAB. DAY.

LS Fendelmanns  
lab.

1B 2A

COLBY enters  
to C. then  
continues Xing  
down to Power  
Control Bank.

(THE DOOR OPENS  
+ COLBY STOMPS  
IN)

COLBY: Doctor Fendelman?!

(HIS ANGER IS SUDDENLY  
FORGOTTEN AND HE  
STARES AROUND HIM  
IN AMAZEMENT AT  
THE SCANNER  
EQUIPMENT)

See FENDELMAN  
enter in b/g

(FENDELMAN ENTERS  
QUIETLY, UNNOTICED  
BY COLBY)

FENDELMAN : You are impressed?

(Shot 13 on 2)

COLBY: (STARING GUILTY) I don't know. I always say if you've seen one juke-box you've seen them all. This is archaeology?

FENDELMAN Xs  
d. to COLBY

Go into SINGLE  
FENDELMAN

114. 1

B

CU COLBY

FENDELMAN: This, Adam, is the Ultimate Archaeology. It was data from here which led me to choose the excavation sites in Kenya. Once you had pinpointed the exact location of the skull and reconstructed it, and Thea had dated it then the real work of this machine could begin.

115. 2

A

BCU FENDELMAN

FENDELMAN: Ten years ago I was working on a new missile guidance system. I noticed an unusual vibration effect, a sort of sonic shadow ....

115A

Cu Colby

R E C O R D I N G      B R E A K

TELECINE 10: (DUR: 48<sup>4</sup>)

/SOF/

Ext. Priory Gateway, Day.

Just inside the gate is  
a SECURITY MAN with a  
doberman on a leash.

PAN to the DOCTOR and  
LEELA watching him from  
a hiding place.

THE DOCTOR : What is it?

LEELA: A guard, Doctor. I will  
kill him.

THE DOCTOR: No!

LEELA: Why not?

DOCTOR: You'll upset the dog.  
Really Leela you simply must stop  
attacking people. You'll get us  
into trouble.

LEELA: Why? Do not worry Doctor,  
I shall protect you.

DOCTOR: You'll protect me!  
No, we'll circle round the back.

THE DOCTOR gets up and  
moves off. LEELA follows.

END TELECINE 10.

(40)

- 42 -

4A 3E

116. 4 A 16. INT. COLBY'S LABORATORY. DAY.

2-s COLBY  
L/F/G,  
THEA at her  
work bench

COLBY: Crazy as a bed bug. He actually believes that he can see into the past with that electronic fruit-machine he's got down there.

117. 3 E THEA: Did he demonstrate it for you?

MCU COLBY

COLBY: Did he demonstrate it? Of course he didn't demonstrate it. How could he I mean it's a load of garbage. He thinks because he can pervert the laws of the land he can do the same for the laws of physics.

118. 4 A 2-s COLBY L/F/G  
THEA at her work  
bench.

THEA: It's a bit late to start being self-righteous about perverting the laws of the land.

THEA rises + Xs  
d to COLBY

COLBY: What? Yes I suppose it is.

119. 3 E CU COLBY

THEA: Did he give / reason for not demonstrating it? any

120. 4 A CU THEA

COLBY: Apparently it only works after dark.

THEA: (THOUGHTFULLY) Minimising solar disruption, perhaps.

COLBY: What?

(3, next)

(44)

(Shot 120 on 4)

Go into BCU

121. 3 E

C 2-shot

COLBY/THEA

COLBY rises,  
they X to door.  
PAN DOWN to  
skull

THEA: Fendelman's no fool when it comes to electronics. He was one of the authentic geniuses in the feild until he developed this interest in the origins of man.

COLBY: You mean until he flipped his lid. Come on. We'll get some supper...

---

R E C O R D I N G      B R E A K

---

TELECINE 11: (DUR: )

SOF

Ext. Wood. Dusk.

THE DOCTOR and LEELA enter Fetch Wood at the same point that the hiker did at the beginning of the episode.

THE DOCTOR: The house must be that way. Come on.

He moves off. LEELA remains listening. She hears a sound nearby and draws her knife. She crouches and moves through the bushes.

END TELECINE 11.

3B

122. 3 B

17. INT. CORRIDOR 3 NIGHT.

LS Darkened Corridor.  
THEA Xs d from Corridor 1 area and comes d to door of Fend's Lab.

(THEA WALKS DOWN THE CORRIDOR TOWARDS FENDELMAN'S LAB.)

(2, next)

(43)

(Shot 122 on 3

2A

17A. INT. FENDELMAN'S LABORATORY. NIGHT.

123. 2

A

LS Lab.

(in darkness)  
The door opens  
THEA enters +  
switches on light

(THEA RANSOME  
SLIPS INSIDE  
AND CAREFULLY  
CLOSES THE DOOR  
BEHIND HER.

She looks around

SHE SWITCHES  
ON THE LIGHT  
AND PUTS THE  
PIECE OF TOUGH  
PERSPEX WITH  
WHICH SHE FORCED  
THE LOCK ONTO  
ONE OF THE WORK  
BENCHES, SINCE  
WITHOUT HER LAB  
COAT SHE HAS  
NO POCKETS.

PAN her R as she  
Xs up to computer  
  
HOLD her X down  
to Power control  
bank, as she  
throws first  
switch, GO into  
CU

SHE STUDIES  
THE LABORATORY  
SET-UP AND THEN,  
AFTER A MOMENT'S  
DELIBERATION,  
SHE PRESSES THE  
FIRST SWITCH  
IN THE POWER  
ACTIVATION SEQUENCE)

4A

124. 4

A

LS Lab.

18. INT. COLBY'S LAB. NIGHT.

GO into CU  
SKULL, as  
it begins  
to glow.

(THE SKULL  
BEGINS TO  
GLOW)

---

RECORDING PAUSE

---

(44)

TELECINE 12: (DUR: 46")

SOF

Ext. Wood. Night.

LEELA, knife drawn,  
is standing in cover.  
The shadow of a dark  
hooded FIGURE drifts  
by her. She waits  
a moment, then follows.

THE DOCTOR is moving  
forward cautiously.  
He pauses and looks  
back.

THE DOCTOR: Now, whatever you do  
stick close to me, understand?  
Leela, Leela? She's done it  
again.

END TELECINE 12.

2A

125. 2 A

CU THEA

PAN DOWN to  
switches.

THEA throws  
the 3rd switch

(THEA IS FALLING  
INTO A TRANCE.  
HER FACE IS  
BLANK, HER  
EYES STARING.  
HER HAND SLOWLY  
REACHES TOWARDS  
THE THIRD SWITCH.

SHE PRESSES IT)

RECORDING PAUSE

(45)  
+  
(46)

TELECINE 13: (DUR: )

SOF

Ext. Wood. Night.

THE DOCTOR stops  
and listens. In  
the distant the sound  
of something dragging  
itself towards  
him can be heard.

He tries to move  
and finds he cannot.

THE DOCTOR: Paralysis?

The dragging sounds  
draw closer.

Ext. Cottage. Night.

LEELA ghosts up to  
the cottage and  
works her way along  
the wall to a door.

END TELECINE 13:

2A

126. 2 A  
CU THEA  
Go into  
BCU

20. INT. PENDELMAN'S LAB. NIGHT.

(CU OF THEA)

MIX  
127. 3 E  
BCU Skull

21. INT. COLBY'S LAB. NIGHT

(CU GLOWING SKULL)

3E

RECORDING PAUSE

(47)

TELECINE 14: (DUR: )

SOT

Ext. Wood. Night.

The DOCTOR's eyes are wide and staring with fierce concentration.

He is breathing rapidly.

The dragging sounds are very close. They come even closer .....

EXT. Cottage

MS Leela ghosting up to door.

129A. barrels of shotgun

2C

130.2 C LS Int. Cottage

22. INT. COTTAGE. NIGHT.

(LEELA'S HAND AND ARM INTO FRAME SILENTLY PUSHING OPEN THE COTTAGE DOOR)

RECORDING PAUSE

131. 2 C CU LEELA entering cottage

(LEELA ENTERS THROUGH COTTAGE DOOR)

RECORDING PAUSE

132.

CU Barrels of shotgun, pointing L of frame. It fires.

(AS THE DOOR SWINGS OPEN THE CAMERA ZOOMS IN ON THE BARRELS OF A SHOTGUN. WITH A SHATTERING ROAR THEY ARE BOTH DISCHARGED DIRECTLY INTO CAMERA)

(48)

SOF

SR TX-42/  
TELECINE 15 : (DUR: 50")

CLOSING TITLES

S/I

TJ 7

Doctor Who  
TOM BAKER

TJ 22

Lighting  
JIM PURDIE

TJ 8

Leela  
LOUISE JAMESON

TJ 23

Film Cameraman  
ELMER COSSEY

TJ 9

Thea Ransome  
WANDA VENTHAM

Film Recordist  
BILL MEEKUMS

Martha Tyler  
DAPHNE HEARD

TJ 24

Visual Effects Designer  
COLIN MAPSON

TJ 10

Dr. Fendelman  
DENIS LILL

Special Sound  
DICK MILLS

Ted Moss  
EDWARD EVANS

TJ 25

Costume Designer  
AMY ROBERTS

TJ 11

Maximillian Stael  
SCOTT FREDERICKS

Make Up Artist  
PAULINE COX

Adam Colby  
EDWARD ARTHUR

TJ 26

Script Editor  
ROBERT HOLMES

TJ 12

David Mitchell  
DEREK MARTIN

TJ 27

Designer  
ANNA RIDLEY

Hiker  
GRAHAM SIMPSON

TJ 28

Producer  
GRAHAM WILLIAMS

TJ 20

Incidental Music  
by DUDLEY SIMPSON

TJ 29

Director  
GEORGE SPENTON-FOSTER  
BBC (C) 1977

TJ 21

Production Assistant  
PRUE SAENGER

Production Unit Manager  
JOHN NATHAN-TURNER